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❁ ACT 1 ❁

PRE-GRAMMAR | Preparation

Prepare to think about the novel and its Central One Idea by drawing upon my prior knowledge, experience, or interests.

1. Recall a time in your life when you changed into a more virtuous person. For example, for a time you may have been impatient or unkind to your siblings, but then you realized this and began to change. This is just one example. Almost any period or situation in your life would qualify here – as long as it reflects a change in your character. Describe the experience and include what it was that helped you see or realize that you needed to change.

GRAMMAR | Presentation

Discover essential facts, elements, and features of the play through the Reading Notes, Words to Be Defined, and Comprehension Questions.

READING NOTES

Prologue

1. **muse** (Pro.I.1) – one of the nine sister goddesses in Greek mythology who were called upon for artistic inspiration
2. **port of Mars** (Pro.I.6) – the appearance of the Roman god of war
3. **(Leashed in like hounds,) should famine, sword, and fire** (Pro.I.7) – famine, sword, and fire – the instruments of war, personified here as three hunting hounds on a leash
4. **casques** (Pro.I.14) – helmets worn by soldiers
5. **Agincourt** (Pro.I.15) – Agincourt, Pas-de-Calais, France. The battle of Agincourt, fought on Friday, October 25, 1415, between England and France is the battle on which this play is centered.

6. **And let us, ciphers to this great account,
On your imaginary forces work.** (Pro.11.18-19) –
Though we, playwright and actors, are nothing (ciphers)
compared to this great, actual event, let us, by means of this
play, awaken the powers of your imagination.
7. **For 'tis your thoughts that now must deck our kings**
(Pro.1.29) – Again, the Chorus reminds the audience to use
their imagination when viewing the play.

Act 1, Scene 1

8. **consideration** (1.1.30) – self-awareness
9. **offending Adam** (1.1.31) – original sin
10. **Hydra-headed willfulness** (1.1.37) – many forms of
willfulness/rebellion; Hydra was the nine-headed monster
killed by Hercules.
11. **prelate** (1.1.43) – bishop
12. **Gordian knot** (1.1.49) – A complex knot that bound the
chariot of Gordius, the founder of the Phrygian capital
Gordium and the father of the legendary king Midas.
Ancient prophecy held that the man who could untie the
Gordian knot would conquer Asia. In 333 B.C., Alexander
the Great sliced through the knot.
13. **chartered libertine** (1.1.51) – licensed free-roaming being
14. **glean** (1.1.56) – to pick up; to learn
15. **courses vain** (1.1.57) – useless activities
16. **crecive in his faculty** (1.1.69) – increasing because it was in
its nature to increase
17. **embassy** (1.1.100) – ambassador's message

Act 1, Scene 2

18. **fashion** (1.2.16) – to give a false shape to
19. **titles miscreate** (1.2.19) – illegitimate claims
20. **under this conjuration** (1.2.33) – in response to this
solemn invocation
21. **sovereign** (1.2.37) – a supreme ruler; a monarch

22. **defunction** (1.2.63) – death
23. **liege** (1.2.124) – a feudal superior or sovereign
24. **pavilioned** (1.2.135) – encamped [*pavilions* = tents]
25. **the spirituality** (1.2.138) – the clergy
26. **assays** (1.2.157) – expeditions; military missions
27. **congreeing** (1.2.189) – agreeing together; cooperating
28. **Dauphin** (1.2.229) – the eldest son of a king of France and heir to the throne
29. **large and ample empery** (1.2.234) – complete sovereignty
30. **tun** (1.2.264) – large treasure chest or casket
31. **mock out of** (1.2.298) – to cheat; to deprive of
32. **well-hallowed** (1.2.306) – most holy
33. **proportions** (1.2.317) – military forces
34. **anaphora** – a rhetorical device: the repetition of a word or group of words at the beginning of two or more lines, clauses, or sentences

WORDS TO BE DEFINED

Definitions Bank

adversely; in an opposite way	plentiful; sufficient
agile; quick; graceful	power; influence; force
ancestors; originators	put to death; subdued
approval; support	removal or separation
awaken; inspire; excite	stir up; prompt to action
celebrate; carouse; make merry	thieving; stealing
encircling; surrounding	twist or turn
one who seizes by force without a legal right	uncivilized; brutal
physical robustness	very dangerous; risky
place; stead	walked slowly with heavy steps

1. The **perilous** narrow ocean parts asunder (Prologue, l. 23)
2. And make imaginary **puissance** (Prologue, l. 26)
3. But that his wildness, **mortified** in him (1.1.28)
4. Any retirement, any **sequestration** (1.1.61)
5. That you should fashion, **wrest**, or bow your reading (1.2.16)
6. Shall drop their blood in **approbation** (1.2.22)
7. Of what your reverence shall **incite** us to (1.2.23)
8. Who was sole heir to the **usurper** Capet (1.2.83)
9. Usurped from you and your **progenitors** (1.2.100)
10. Do all expect that you should **rouse** yourself (1.2.128)
11. Our inland from the **pilfering** borderers (1.2.148)
12. **Girding** with grievous siege castles and towns (1.2.158)
13. To one consent, may work **contrariouly** (1.2.214)
14. The name of **hardiness** and policy (1.2.228)
15. Ruling in large and **ample** empery (1.2.234)
16. That can be with a **nimble** galliard won (1.2.261)
17. You cannot **revel** into dukedoms there (1.2.262)
18. This tun of treasure and, in **lieu** of this (1.2.264)
19. To **barbarous** license, as 'tis ever common (1.2.283)
20. And **plodded** like a man for working days (1.2.289)



Read the Prologue and Act 1.

Be sure to read the brief summary of each scene (in the annotations) before reading the scene. Then, as you read through Act 1, be sure to pause as often as needed to read the helpful annotations on difficult words and phrases. You will not need to read all of the annotations because you have already encountered several in the Reading Notes and Words to Be Defined. Regardless, pause as often as you need to. If you pause frequently in any section, it will be helpful to read the section again without pausing so that you get a proper sense of the rhythm and continuity of the language, as well as the gist of the complete speech or scene.

COMPREHENSION QUESTIONS

1. What is the opening **setting** in the Prologue? What is significant about that particular location?
2. Identify two arguments about the French Salic law that Canterbury asserts in his discussion with Henry in scene 2.
3. *May I with right and conscience make this claim?* (1.2.101)
Provide a brief **paraphrase** of Henry's line.
4. As he continues to persuade Henry to go to war with France, Canterbury refers to an Old Testament book and to another king. Identify these two references, and include a line or two from the text that is related to either the book or the king.
5. Read 1.2.176-180, starting at "*For once the eagle England being in prey*"
Who must be defeated first if France is to be acquired by England? What is Canterbury's counsel regarding this problem?
6. **Summarize** the message that the French ambassador delivers to Henry. Include at least three of his points in your summary.
7. Read 1.2.270-274, starting at "*We are glad the Dauphin is so pleasant with us.*"
Identify the presence of **sarcasm** and the presence of **ironic wit** in these lines of Henry.
8. In the Reading Notes, you learned the definition of **anaphora**. Find the use of anaphora in Henry's speech to the ambassador and copy the lines in your Literature Notebook.
9. How does the use of **anaphora** contribute to the **rhetorical persuasion** of Henry's speech?
10. What does the Dauphin mean to suggest with his frivolous gift of the tennis balls?
11. How does Henry respond? What does this reveal about Henry's changed character? Include a key line or two by Henry in your answer.

LOGIC | Dialectic

*Reason with the facts, elements, and features of the play;
sort, arrange, compare, and connect ideas – and begin
to uncover and determine the Central One Idea.*

SOCRATIC DISCUSSION QUESTIONS

May be verbally discussed or answered in written form in your Literature Notebook.

1. Describe the Chorus. What kind of character is he? What perspective or **voice** does he give to the play?
2. What is the main thing the Chorus requests of the audience in the Prologue?
3. How does the Chorus *help* the audience with what he requests of them? Include at least three key lines from the Chorus's speech that reveal how he helps them achieve what he asks of them.
4. Read 1.1.63-69, starting at "*The strawberry grows underneath the nettle*"
Explain the **metaphor** that the Bishop of Ely uses here to describe King Henry. How does it enhance our understanding of King Henry's character?
5. a) Briefly explain the **contrast** between the king's wild youth and his mature kingship as discussed by the Archbishop of Canterbury in 1.1.26-39. In your answer, include a few key lines from the text that illuminate the contrast.
b) If your quoted lines include a **simile(s)** or **metaphor(s)**, underline or **highlight** it. If not, add a quotation that contains a simile or metaphor that helps illuminate this contrast – and underline it.
6. Read 1.2.15-20, starting at "*And God forbid, my dear and faithful lord*"
Provide a **summary** of Henry's words. What important connection does Henry make between interpretation, conscience, and telling the truth?
7. Read 1.2.27-32, starting at "*For never two such kingdoms did contend*"
a) **Paraphrase** what Henry says here. b) Why does he say this?

RHETORIC | Expression

*Express in your own words the Central
One Idea with supporting points.*

RHETORICAL EXPRESSION:

To be answered in your Literature Notebook in preparation for your essay.

1. In a paragraph, **summarize** Act 1.
2. Write the **Central One Idea** of Act 1 in a precise, eloquent sentence.
3. List three or four points that **support** your determination of the Central One Idea.
4. Write a **lead** (1-2 sentences) that grabs the reader's attention—such as a *quote, question, startling fact or statistic, scenario, piece of dialogue*, etc.
5. Write an **amplification/importance** (1-2 sentences) that explains why your thesis is important in a larger or more universal sense.

◆ **Central Quote:** Choose a quote from anywhere in Act 1 that you think best embodies the Central One Idea and copy it down.

① **Write the Central One Idea as expressed by the teacher.**

ESSAY OPTION

Choose a topic below and respond with a 3-5 paragraph essay that includes an Introduction with a clear thesis; a Body with organized, logical, and specific support of the thesis; and a Conclusion that recapitulates the thesis and supporting points in a fresh way, and closes with an amplification—why the thesis is important in a larger or more universal sense.

The essay should feature appropriate tone, voice, and point of view; correct grammar, usage, and mechanics; a variety of sentence structures enhanced by subordination and parallelism; a balance of general and specific detail; and enhanced rhetorical effect through transition words, appropriate diction, strong verbs, descriptive adjectives, and other rhetorical devices.

Note: Some of these prompts tend toward a shorter essay, and some toward a longer. Check with your teacher to see what length he or she suggests. Both short essays (1 page) and long essays (2-4 pages) are useful and helpful, depending on the intent and purpose.

1. Write an essay in which you analyze the Prologue, lines 1-36. Your essay should include a clear thesis that states an important point that the Prologue makes, or an important function of the Prologue. Your body paragraphs should include some key quotations from the Prologue to help support and explain your thesis.
2. Concerning the Prologue, lines 1-36, write an essay in which you explain how the audience, if it does what the Chorus asks in the Prologue, can take the place of (or become) the heavenly muse called upon in line 1. Explain in as much detail as possible, using lines from the Prologue in your explanation.
3. Write an essay in which you summarize the proper ordering of a state, as espoused by the Archbishop in 1.2.191-221. For your thesis, mention the bee-hive analogy for the well-ordered state. Then proceed to explain, quoting and explaining the Archbishop's argument.
4. [Central One Idea] Use the Central One Idea of Act 1 as your thesis, and support it with some evidence from your reading of Act 1 and/or your work in the study guide.
5. [Open] Write an essay in which you analyze an aspect of Act 1 that is of import to you, such as a particular theme, character, setting, element of plot, dialogue, symbol, or other literary or rhetorical motif.
6. [Teacher] Essay prompt.